

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

May/June 2015

# CLEVELAND ART





## FROM THE DIRECTOR

Dear Members,

May 31 will be the last day for you to see the exhibition *Senufo: Art and Identity in West Africa*. I urge you to make the time to see this exciting and important exhibition. In this issue, Constantine Petridis offers a brief article on page 9 about the beautiful black-and-white photographs of Agnès Pataux that occupy the final gallery in the exhibition.

Also featured in this magazine are two other, brand- new exhibitions. On page 4 Barbara Tannenbaum writes about *My Dakota: Photographs by Rebecca Norris Webb*, a striking installation in our photography galleries which features the artist's handwritten texts drawn directly on the walls alongside her enigmatic landscape images. Jane Glaubinger then describes her exhibition of monotypes: works that combine the graphic qualities of printmaking with the freedom of painting; that article begins on page 6. On page 11 is a kind of sleuthing story from our Case Western Reserve University colleague Ross Duffin. Heather Lemonedes had asked Ross, an expert in early music, to review the labels for the *Themes and Variations* show of drawings and prints with musical themes (closing May 17; don't miss that, either). After he did so and was visiting the exhibition in person, he realized that an image of Orpheus, who is typically depicted as a young man as described in the myth, was instead shown as a bearded man of late middle age. Why would that be? Read his article to find out (hint: the title of the article is "Leonardo's Lira"). Anita Chung shares her thoughts about two contemporary Chinese paintings by Irene Chou, currently on view in a four-month rotation in gallery 242, on page 14.

Since we have reached the end of the school year, it seemed fitting to ask educator Patty Edmonson to write an article about the museum's vibrant teen programs, which she has done on page 16. Most lifelong "museum people" got hooked as teenagers, and so it is wonderful to see the enthusiasm of these teenagers, and to appreciate the depth of their commitment to the museum, to art, and to their communities.

If it's June, it is time for Parade the Circle. Check page 18 for details about this year's event, which takes place on Saturday, June 13. And if it's June, it must also be time for Solstice. Save the date for that sure-to-sell-out all-night party on Saturday, June 20, and be ready to buy your tickets in early May.

This is my first spring in Cleveland, and I am savoring it, not only because a long winter is now behind us, but also because I am becoming ever better acquainted with the rhythms of our city and of this museum. I can't wait to relish the Arcadian summer I have been led to believe will follow. Whatever the weather, I look forward to spending those long summer days and evenings here at the museum, where I urge you to join us.

Sincerely,



William M. Griswold  
Director

## CLEVELAND ART

### COVER

**Untitled** (detail)  
1994. Robert Mangold (American, b. 1937). Monotype; 35.9 x 51 cm. Gift of Garner H. Tullis 1994.55. © Robert Mangold / Artists Rights Society (ARS), New York

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### Questions? Comments?

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# EXHIBITIONS

## ON VIEW

### Senufo: Art and Identity in West

**Africa** Through May 31, Smith Exhibition Hall. Featuring a stunning selection of more than 160 masks, figure sculptures, and decorative arts from public and private collections, this exhibition explores the shifting meanings and use of the term *Senufo*.



Media sponsor **Cleveland MAGAZINE**

### Fresh Prints: The Nineties to Now

Through July 26, Smith Exhibition Gallery. This exhibition of contemporary prints explores themes of political and social turmoil, feminism, identity, and the environment and man's relationship to nature. A chance to see prints that have never been exhibited, the show features works by Julia Wachtel, Louise Bourgeois, Richard Serra, Richard Tuttle, and Chuck Close, among others.

**Constructed Identities** Through April 26, photography gallery. This exhibition examines how photography has been used to construct identities, from the creation of fictional characters and the posings of rock stars to the polishing of politicians' public images.

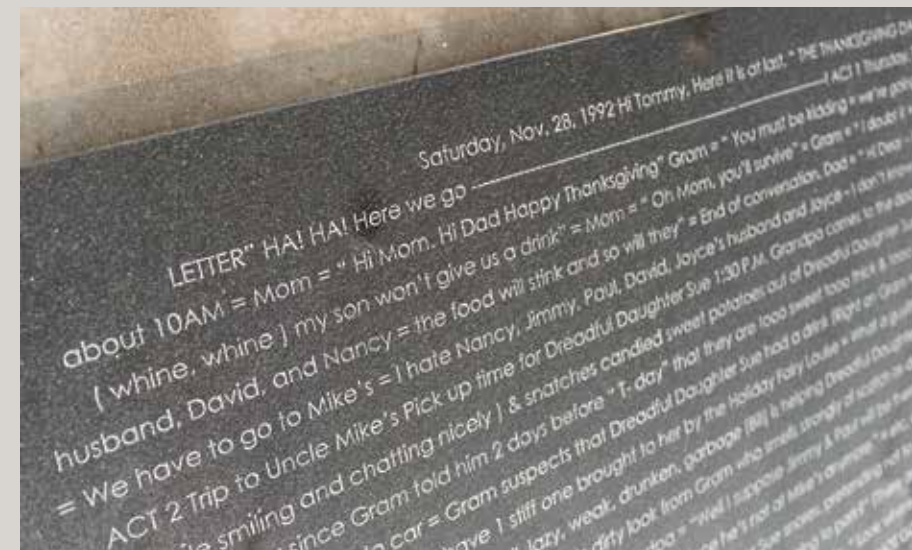
### Themes and Variations: Musical

**Drawings and Prints** Through May 17, James and Hanna Bartlett Prints and Drawings Galleries. A selection of about 60 drawings and prints from the museum's permanent collection explores the various ways in which music and music-making have been represented in Europe and the United States from the 15th through the 20th century.

Support provided by Malcolm E. Kenney

### The Novel and the Bizarre: Salvator Rosa's Scenes of Witchcraft

Through June 14, Pollock Focus Gallery. This focus show explores the context in which the Italian artist Salvator Rosa created his startling and unique *Scenes of Witchcraft* in Florence during the 1640s, and adapted the themes throughout his career to project a novel identity.



### My Dakota: Photographs by Rebecca Norris Webb

May 17–August 16, Mark Schwartz and Bettina Katz Photography Gallery. Rebecca Norris Webb set out in 2005 to photograph her home state of South Dakota. After one of her brothers unexpectedly died the following year, her images began to evolve into both an elegy for her brother and a eulogy for disappearing family farms and the small towns supported by them.

This exhibition is made possible in part by a gift from Donald F. and Anne T. Palmer.

### Monotypes: Painterly Prints

May 31–October 11, James and Hanna Bartlett Prints and Drawings Galleries. Beginning in the 17th century, the monotype technique has been used by artists to create unique prints with painting-like qualities. This exhibition highlights the finest monotypes from the museum's collection.

### Kjartansson "Song"

June 28–August 16, Smith Exhibition Hall. In an expansive installation, the Cleveland Museum of Art features Ragnar Kjartansson's video *Song*, in which the artist's three nieces sing a poem by Allen Ginsberg for nearly six hours in a mesmerizing, haunting performance.

Media sponsor **Cleveland MAGAZINE**

### Gloria: Robert Rauschenberg & Rachel Harrison

July 1–October 25, Pollock Focus Gallery. Modern masterpieces, pop culture trivia, and wry humor abound in *Gloria: Robert Rauschenberg & Rachel Harrison*, the first exhibition to pair Rauschenberg's iconic Combines with the sharp-witted sculpture of internationally acclaimed artist Rachel Harrison.

### TR Ericsson "Crackle & Drag"

May 23–August 22, Transformer Station. TR Ericsson employs photo-based work, sculptural objects, and cinema to create installations that provide a ruthlessly honest, yet tender portrait of his mother, who committed suicide at age 57, and of the triangulated relationships among three generations within one northeast Ohio family.

### Floral Delight: Textiles from Islamic Lands

Through May 3, Arlene M. and Arthur S. Holden Gallery. Botanically inspired luxury textiles from Cleveland's exemplary collection.

**Video Music** Through June 10, Video Project Room/Gallery 224a. Music and the moving image have long been intertwined, from silent films screened with piano accompaniment to the golden age of MTV filled with audacious and expensive music videos. This iteration of the Video Project Room explores the various ways in which artists have used music to change or enhance the meanings of video art.



# Emotional Landscape

Photographer Rebecca Norris Webb revisits the region where she grew up and finds poetic resonance

“They say your first death is like your first love—and you’re never quite the same afterwards,” wrote Rebecca Norris Webb. The artist, who has long lived in New York City, set out in 2005 to photograph South Dakota, the place where she came of age. After her older brother died unexpectedly the following year, “one of the few things that eased my unsettled heart,” she said, “was the landscape of South Dakota. I began to wonder—does loss have its own geography?”



Webb has described South Dakota as having “more buffalo, pronghorn, coyotes, mule deer, and prairie dogs than people. It’s . . . a harsh and beautiful landscape dominated by space and silence and solitude, . . . a landscape littered with the broken and the abandoned; a place I’d learned to love in all its complexity.” Grappling with humans’ impact on the land and how it has shaped their lives, she photographed fields, farms both occupied and deserted, town life, and wildlife. The images form a eulogy for disappearing family farms and the small towns supported by them, and an elegy for her brother.

The photographs she took after his death were different. Their tones became more muted and delicate, the palette more autumnal. Descriptive views ceded to lyrical, enigmatic visions. Webb’s style has long tended to employ a gaze that she has described as “dreamy and somewhat askew, as if I were looking at the world out of the corner of my eye.” Many of the 27 color photographs in this exhibition, and many more in the book to which it relates, approach their subjects indirectly. Also, instead of a single focus, there may be two, creating a tension described by the artist as contrasting “the foreground and background, the near and the far, the ground beneath and the distant horizon.” This dichotomy expressed for her “the gulf between the living and the dead” and echoed the emotional tension she was experiencing.

Word and image are an additional duality found in the exhibition. Interwoven with the photographs are lines from a poem written, and handwritten on the walls, by the artist. Webb started as a writer and had just finished her master’s degree in poetry when she fell in love with photography. The text and the pictures partner to convey the experience of discovering these sites and the depth of the emotions they evoked in the artist.

*My Dakota* captures South Dakota’s changing economy and landscape and Webb’s personal catharsis. It depicts a present imbued with the past while gently suggesting that as seductive as that past may be, it is no longer habitable. Webb came to understand that the series had become a means of addressing her grief—“to try to absorb it, to distill it, and, ultimately, to let it go.” 🏠

**Homestead House Blizzard** from *My Dakota*, 2005–11. Rebecca Norris Webb (American, b. 1956). Chromogenic print; 25½ x 18 in.

## EXHIBITION

**My Dakota:**  
Photographs by  
Rebecca Norris  
Webb

May 17–  
August 16, Mark  
Schwartz and  
Bettina Katz Pho-  
tography Gallery

**Badlands** from *My Dakota*, 2005–11. Rebecca Norris Webb. Chromogenic print; 26 x 35½ in.

All images courtesy  
of the artist and  
Rapid City Arts  
Council / Dahl Arts  
Center

**Hot Springs**  
from *My Dakota*,  
2005–11. Rebecca  
Norris Webb. Chro-  
mogenic print; 18 x  
25½ in.





# Unique Prints

The museum collection contains a wealth of monotypes, one-off prints that embody creative exploration

A monotype is a unique work of art. The artist creates a design with ink or paint on a nonabsorbent flat, smooth surface, covers it with a sheet of paper, and runs it through a press or prints it by hand. While capturing the spontaneity of the artist's first impulse, a monotype produces a result that is somewhat unpredictable. The pressure of transferring the design blurs it to a degree, creating softened edges, and certain factors are variable, such as the texture and absorbency of the paper and the consistency and thickness of the medium used to draw the design.

**EXHIBITION**  
**Monotypes:**  
**Painterly Prints**  
May 31–October  
11, James and  
Hanna Bartlett  
Prints and Draw-  
ings Galleries

It seems likely that the first monotypes were created in the 17th century by the Flemish artist Anthonie Sallaert (about 1590–1650), a painter and designer of tapestries and prints. Sallaert was first and foremost a draftsman, one of the most brilliant masters of the oil sketch, creating freely executed works in monochromatic shades of brown. He obtained the same expressiveness and fluidity with monotype, using similar brown ink, as

in the museum's example, *A Scene from Classical Mythology*. Sallaert brushed bold, tapering lines on the printing surface, with the added freedom of being able to alter the drawn design before printing it on paper.

Only a few practitioners sporadically executed monotypes until the mid 19th century when French artists, with Rembrandt as a model, started to manipulate ink on the printing plate. Rembrandt used the etched matrix as the scaffolding for an enormous range of effects achieved by varying the inking and wiping of the plate for each impression. Many French printmakers experimented similarly with painterly effects, since the *belle epreuve*, or unique impression, was highly valued at the time. The etched lines gradually lost their importance so that in 1863 Adolphe Appian began to examine the dramatic effects of light and dark and the rich tonalities that could be obtained by wiping and brushing ink across a blank plate and then printing the result. The monotype, now reinvented, was taken up by Vicomte Ludovic Napoléon Lepic,



**In the Salon** about 1880. Edgar Degas (French, 1834–1917). Monotype; 11.9 x 16 cm. Andrew R. and Martha Holden Jennings Fund 1977.44



**Bastille Day** 1892. Maurice Prendergast (American, 1858–1924). Monotype; 17.4 x 13.1 cm. Gift of the Print Club of Cleveland 1954.337



**The Theatre** 1909. John Sloan (American, 1871–1951). Monotype with drawn line; 19.1 x 22.8 cm. Gift of Mr. and Mrs. Ralph L. Wilson in memory of Anna Elizabeth Wilson 1961.162

who acted as a technical advisor for Degas's first attempt at the medium in about 1874–75, *The Ballet Master*, which is signed by both artists.

Degas, who thoroughly explored the expressive potential of monotype, produced about 450 examples in a little more than 15 years. Like his work in other media, his monotypes recorded his interest in modern urban life: café-concerts, theaters, brothels, and women at their toilette. *In the Salon*, one of over 50 monotypes of brothel scenes, reflects the popularity of the prostitute theme in novels of the era. The unattractive figures, one of whom reaches out to beckon an unseen visitor, await clients in the harsh artificial light of the chandelier, which creates strong contrasts between bright highlights and deep shadows. Degas applied the ink with a brush, but fingerprints are also visible where he coaxed the ink to create a more three-dimensional space and to model the figures. Ink smeared with a fingertip, for instance, dissolves the face of the middle seated woman, blending it with the murky haze of the room.

Another great master of monotype was the American Maurice Prendergast, who went to Paris to study in 1891. His first dated work in this medium is *Bastille Day*, a magical evocation of a July 14 celebration, France's Independence Day, executed in 1892. Unusual for the time, Prendergast worked in color, creating forms with flat areas of paint and making white lines and

highlights by wiping away ink with the tip of his brush handle. Although Prendergast was influenced by *ukiyo-e* prints (Japanese color woodcuts) in the flattening of space, using a monogram reminiscent of Japanese seals, and exploiting the lanterns to create a decorative pattern across the surface of the print, his monotypes are distinctive and extremely original.

During the summer of 1898 Prendergast left for a 16-month tour of Italy. Impressed by the intense color of Tintoretto's and Carpaccio's paintings, the brilliant sunlight, and the colorful festivals and piazzas of Venice, Prendergast heightened the intensity of color to an almost jewel-like brilliance. *The Spanish Steps* (1898–99) is his supreme achievement among his Italian monotypes. Selecting a classic Roman tourist site, theatrical with its sweeping curves, he depicted three dozen red-robed Catholic seminarians flowing down the carefully delineated monumental staircase.


John Sloan, a committed printmaker, began to make monotypes in the early years of the 20th century and produced a significant group over a period of at least nine years. For *The Theatre* Sloan exploited the inherent luminosity of monotype to record the darkened interior during a performance. He used green ink to delineate the brilliantly lit stage that contrasts dramatically with the darkened theater. The effect of light reflected across the space was created by covering the plate with ink and



# Beyond Senufo

Photographer Agnès Pataux explored the soft borders of Senufo culture

The question of identity and how it relates to the arts of the region which underlies *Senufo: Art and Identity in West Africa* is dramatically explored in the exhibition's last section. Included are striking objects in various mediums which African art scholars and collectors would not typically associate with the Senufo label. One is an impressive helmet mask borrowed from the Dallas Museum of Art. This assemblage, consisting of a wooden carving, animal horns, cowrie shells, mirrors, and the bases of two wine glasses, was probably related to a power association called Komo. Though often attributed to artists or patrons of the Bamana culture group, Komo and its arts are found in linguistically diverse communities across West Africa, and have been documented there since at least the late 19th century.

Also part of the exhibition's final section are 14 gelatin silver prints made by the French author and photographer Agnès Pataux in Mali and Burkina Faso from 2006 to 2008. Her carefully composed black-and-white photographs show therapists with a wide range of so-called power objects and other forms of accumulative art. The notes recorded with the images indicate the names of the men they portray, the locations where the pictures were taken, and the stories that were related to Pataux. Regrettably, however, as Susan Elizabeth Gagliardi pointed out in her lecture at the museum on February 22, such information on the personalities and circumstances surrounding their creation and use only rarely accompanies any of the more than 160 works in the exhibition, on view until May 31. 

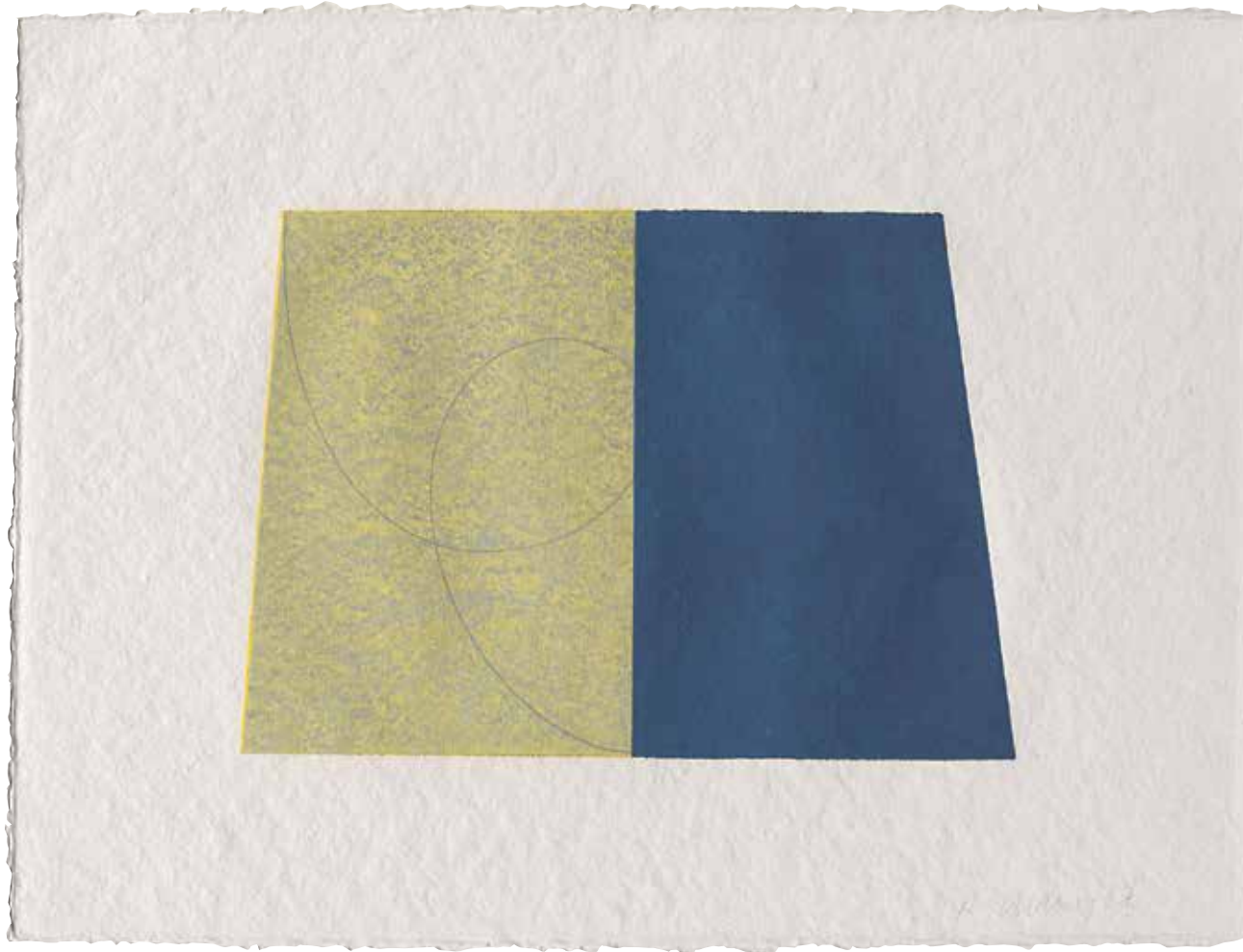


**Nangounian Coulibaly and His *Kabolaa* Power Object, Kankalaba, Burkina Faso** 2008 (printed 2015). Agnès Pataux (French, b. 1957). Gelatin silver print; 48 x 48 cm. Private collection. The power object known as *kabolaa*, meaning it solves all problems, is shown with its owner, Nangounian Coulibaly, who explains: “I was born and found the power object.” The *kabolaa* has been in the family for many generations.



**Helmet Mask** 20th century. Unidentified artist or artists. Burkina Faso, Côte d'Ivoire, or Mali. Wood, glass, animal horns, fiber, mirrors; L. 68.6 cm. Dallas Museum of Art, Gift of David T. Owsley, 1997.24. © Dallas Museum of Art, photography Brad Flowers


**Untitled** 1994. Robert Mangold (American, b. 1937). Monotype; 35.9 x 51 cm. Gift of Garner H. Tullis 1994.55. © Robert Mangold / Artists Rights Society (ARS), New York



then wiping it away to obtain dazzling highlights. The work records the artist's first experience with opera. Although Sloan and his wife, Dolly, enjoyed attending the theater and music halls, the well-dressed people in the audience probably refer to the two operas he attended in February 1909, *Tannhäuser* and *Louise*. The experience, which he called “Grand Opera fever,” elicited favorable comments in his diary.

Artists have continued to make monotypes while sometimes experimenting with the technique in new ways. Robert Mangold, for instance, used a wood block shaped like a trapezoid for *Untitled*, printing the left side in yellow and the right side in bright blue. Next he drew the loopy line that connects both sections of the work, and then printed the block again in thin layers of gray and dark blue, partially exposing the yellow and bright blue underneath. Both the grain of the wood block and the rough pebbly surface of the thick handmade paper add texture and pattern to the background, in contrast to the smoothly flowing calligraphic design.

Mangold's reductivist aesthetic of bold, flat, hard-edged, simplified shapes may seem rigidly geometric, but unexpected nuances and subtle arrangements enliven the composition. The mottled effect of the yellow section creates the illusion of shallow depth, but the space is flattened, producing a visual tension when the line, which touches the edges of the trapezoid four times and so sits on the picture plane, passes into two-dimensional blue territory.

Monotype holds practically limitless possibilities for personal expression as artists vary the types of pigments—oil paints, printers' inks, watercolors, and so on—and kinds of papers. The press or hand-printing also affects the result, allowing for an extraordinary diversity of results. Like any other printmaking technique, however, the monotype is no more than an instrument in the service of its master. As print curator William M. Ivins Jr. explained, “What makes a medium artistically important is not any quality of the medium itself but the qualities of mind and hand its users bring to it.” 



# Leonardo's Lira

A music historian spots a depiction of the great Renaissance master—and musical virtuoso—in a museum engraving



When drawings curator Heather Lemonedes asked me to look at images and captions for the museum's *Themes and Variations: Musical Drawings and Prints* exhibition, I was excited to do so. As a music historian, my task was to confirm that the musical subjects depicted were accurately described. Dealing with art from earlier historical periods is always a pleasure. Music historians have no physical artifact of our subject—only modern re-creations based on surmises about performance practice—and with visual art, we get to look at actual artistic creations from the same time as the music we study. It's enough to make a musicologist envious! So, I've always reveled in opportunities to work on the connections between art and music, and teaching at Case Western Reserve University for several decades has given me easy and frequent access to the Cleveland Museum of Art's unparalleled collection. Twenty-five years ago, for example, I published a catalogue of musical subjects in pre-1900 Western art at the museum,<sup>1</sup> so I knew the collection and its musical contents well—or thought I did.

## Orpheus Charming the Animals

about 1505.  
Marcantonio  
Raimondi (Italian,  
1470/82–1527/34).  
Engraving; 21.4 x  
17.3 cm. Cleveland  
Museum of Art,  
Dudley P. Allen  
Fund 1930.579

## ABOVE RIGHT

**Portrait of Leonardo** early 1500s.  
Francesco Melzi  
(Italian, 1491/93–  
about 1570). Red  
chalk on paper;  
27.5 x 19 cm. Royal  
Library, Windsor  
Castle

One of the works in the current exhibition is Marcantonio Raimondi's *Orpheus Charming the Animals*, an engraving from around 1505. The draft caption described the instrument being played by Orpheus as a “lyre,” and that certainly made sense. There is even a novel by the Canadian author Robertson Davies entitled *The Lyre of Orpheus*, so to our modern sensibilities, the instrument and the name just seem to go together. During the Renaissance, however, the Italian term *lira* referred both to the harp-like instrument of classical antiquity (the lyre) and to a bowed string instrument about the size of the modern viola—the *lira da braccio* (“lira of the arm”).<sup>2</sup> The *lira da braccio* is often shown with a spade-shaped frontal pegdisc, rather than a pegbox with lateral pegs (like the violin or viola da gamba families). It also apparently had drone strings off the “bass” side of the fingerboard (a feature of the very few surviving instruments), though these drone strings are not always visible in works of art. Orfeo's instrument in the Marcantonio print was clearly a *lira da braccio*, so I was happy to make the identification.

When I wrote to Heather, I also mentioned that one of the most famous players of the *lira da braccio* in the Renaissance was Leonardo da Vinci (1452–1519), a detail that made it into her final caption. Interestingly, the last book published by Emanuel Winternitz (1898–1983), longtime curator of musical instruments at

the Metropolitan Museum of Art, was *Leonardo da Vinci as a Musician*,<sup>3</sup> and there we discover that although Leonardo connected with music in myriad ways, there is no surviving record of any music that he played or composed: nothing beyond the fact that he was a renowned virtuoso on the *lira da braccio* and loved to accompany himself as he sang improvised poetry. This information comes from Giorgio Vasari (1511–1574). Vasari was a mere seven years old when Leonardo died, and made his still-visible mark on Medici Florence with his painting and architecture, but his book, *Le vite de' più eccellenti pittori, scultori, e architettori* (*The Lives of the Most Excellent Painters, Sculptors, and Architects*), is recognized as the very first attempt to document the history of art. In that 1550 book, Vasari tells us that in 1494:

Fu condotto a Milano con gran riputazione Lionardo a'l Duca . . . , il quale molto si dilettaua del suono della lira, perche sonasse: & Lionardo portò quello strumento, ch'egli aueua di sua mano fabricato d'argento gran parte, accioche l'armonia fosse con maggior tuba & piu sonora di voce. Laonde superò tutti i musici, che quiui erano concorsi a sonare. Oltra cio fu il migliore dicitore di rime al' improuiso del tempo suo.

Leonardo was led in great reputé to the Duke of Milan, who took much delight in the sound of the *lira*, so that he might play it: and Leonardo brought with him that instrument which he had made with his own hands, in great part of silver, in order that the harmony might be of greater volume and more sonorous in tone; with which he surpassed all the musicians who had come together there to play. Besides this, he was the best improviser in verse of his day.<sup>4</sup>

With this as a background, I went to see the *Themes and Variations* exhibition and, facing the Marcantonio engraving in person for the first time, I had an epiphany. While examining the image earlier, I had been so concerned with properly identifying the instrument played by Orpheus that I failed to look at the player himself. It was Leonardo. It had to be Leonardo.

Interest in the Orpheus legend of classical Greece had intensified in Europe after Poliziano turned the story into a proto-opera in Mantua around 1480, al-



**Orpheus Charming the Animals** about 1490. Moderno [Galeazzo Mondella] (Italian, 1467–1528). Bronze; diam. 10.5 cm. British Museum



**Orpheus Charming the Animals** early 16th century. Giovanni Battista Cima da Conegliano (Italian, about 1460–about 1517). Black chalk. Gabinetto dei Disegni e delle Stampe degli Uffizi, Florence



though no music survives from the first production or its planned revival a decade later (for which Leonardo’s pupil Atalante Migliorotti was to play the title role).<sup>5</sup> One other phantom early production may date from 1506–7, at the home of Leonardo’s Milanese patron, Charles d’Amboise (French ambassador and governor of Milan),<sup>6</sup> and it has been suggested that some of the theatrical set drawings in the Codex Arundel relate to that production.<sup>7</sup> The lack of surviving music for these early versions of *Orfeo* notwithstanding, the image of Orpheus charming the beasts with the beauty of his playing became a popular subject for artists throughout the rest of the Renaissance. Often, Orpheus is shown playing the lira da braccio, or less often a lyre or even a lute, but one thing that is extremely consistent is that Orpheus is shown as a clean-shaven youth—the young husband of the tragic Euridice.

In the Marcantonio print, however, Orpheus is a man in late middle age, with a beard and centrally part-

ed hair with long curls. Around the time Marcantonio created the image, which dates to about 1505, Leonardo was in his early 50s. Only two contemporary portraits of Leonardo have survived: the famous red chalk self-portrait as an old man (Biblioteca Reale, Turin), and a second drawing by Francesco Melzi, who joined the 54-year-old Leonardo’s household as an assistant in 1506 and eventually became his principal heir. Melzi’s portrait shows a man with a beard and long curls, and the very slight bump in his nose and the ridge above the brow are an excellent match for the long-haired, bearded Orpheus in the Marcantonio engraving.

We do not know for certain whether Marcantonio crossed paths with Leonardo,<sup>8</sup> but his engraving of *Orpheus Charming the Animals* seems clearly to be an *homage*, intended to honor the musical skill of Leonardo da Vinci by depicting him with the instrument he was known to play incomparably, and which he shared with the greatest of all musicians.<sup>9</sup> 🏠📖

## NOTES

1. Ross W. Duffin, *The Cleveland Museum of Art* (Répertoire Internationale d’Iconographie Musicale: Inventory of Musical Iconography, no. 8) (New York: Research Center for Musical Iconography, 1991).

2. For an overview of the instrument, its history and technique, see Sterling Scott Jones, *The Lira da Braccio* (Bloomington: Indiana University Press, 1995). On the lira da braccio in Renaissance depictions of Orpheus and Apollo, see Lisa Pon, “Further Musings on Raphael’s *Parnassus*,” in *Imitation, Representation and Printing in the Italian Renaissance*, ed. Roy Eriksen and Magne Malmanger (Pisa: Serra, 2009), 191–207.

3. Emanuel Winternitz, *Leonardo da Vinci as a Musician* (New Haven, CT: Yale University Press, 1982).

4. Giorgio Vasari, *Le vite de’ più eccellenti pittori, scultori, e architettori* (Florence, 1550), part 3, p. 568. The 1568 edition (part 3, p. 5) adds a note about the instrument being in the shape of a horse’s skull (*un teschio di cavallo*), but as a later insertion it seems less credible.

5. On the early productions, see Elena Povoledo, “From Poliziano’s *Orfeo* to the *Orphei tragoedia*,” in *Music and Theatre from Poliziano to Monteverdi*, ed. Nino Pirrotta and Elena Povoledo, trans. Karen Eales (Cambridge: Cambridge University Press, 1982), 283–98.

6. See Povoledo, 290.

7. British Library, Codex Arundel 263, fols. 224r and 231v. See Carlo Pedretti, “Dessins d’une scène, exécutés par Léonard de Vinci pour Charles d’Amboise (1506–1507),” in *Le Lieu Théâtral à la Renaissance*, ed. J. Jacquot (Paris: Centre National de la Recherche Scientifique, 1964), 25–34. Carmen C. Bambach dates the *Orfeo* drawings to August 1507, so that may narrow the date for the production. See “Documented Chronology of Leonardo’s Life and Work,” in *Leonardo da Vinci: Master Draftsman*, ed. Carmen C. Bambach (New York: Metropolitan Museum of Art, 2003), 236.

8. If the two did meet, the Milan *Orfeo* production in 1506–7 seems logical as a *terminus ante quem non*, and this might suggest revising the date of the Marcantonio engraving slightly, and even positing that Leonardo himself portrayed Orpheus at that event, though the depiction may simply be symbolic. It also seems possible that the two met during one of Leonardo’s trips to Florence in 1509, though there is no documentary evidence for this. In fact, Marcantonio may have used a contemporary portrait of Leonardo for details of his features.

9. Almost all of Marcantonio’s early engravings have connections to the work of other artists, such as Dürer and Raphael, but the composition for *Orpheus Charming the Animals* seems to have been his own design. This may help to explain the original—almost whimsical—depiction of a revered contemporary artist/musician as a figure of legend.

# COLLECTIONS

## ON THE ROAD

### See works from Cleveland’s collection in exhibitions around the world

*Collecting Paradise: Buddhist Art of Kashmir and Its Legacies*, Rubin Museum of Art, New York City, May 22–October 19, features nine pieces of Kashmiri and Tibetan art from the CMA collection.

*Paul Gauguin: Painting Like God*, Fondation Beyeler, Riehen, Switzerland, through June 28, includes Gauguin’s *The Large Tree*.

*Lockwood de Forest*, Frederic Church, and *the Passion for the Exotic*, Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, through September 1, includes the CMA’s Tiffany & Co. *Tall Clock*.

*Paul Strand: Photography and Film*, Fotomuseum, Winterthur, Switzerland, through May 17; Fundación MAPFRE, Madrid, June 2–August 30; Victoria and Albert Museum, London, April 2–July 31, 2016, includes Strand’s *Susan Thompson*, *Cape Split*, *Maine*.

*Paul Durand-Ruel and Impressionism*, National Gallery, London, through May 31; Philadelphia Museum of Art, June 18–September 13, features the CMA’s *The Lock at Pontoise* by Camille Pissarro.

*Man Ray—Human Equations: A Journey from Mathematics to Shakespeare*, The Phillips Collection, Washington, DC, through May 10; Ny Carlsberg Glyptotek, Copenhagen, Denmark, June 11–September 20; The Israel Museum, Jerusalem, October 20, 2015–January 23, 2016, includes Man Ray’s *Shakespearean Equation: Hamlet*.

**More online** Search “objects on loan.”



**Shakespearean Equation: Hamlet** 1949. Man Ray (American, 1890–1976). Oil on canvas; 40.5 x 51 cm. Bequest of Lockwood Thompson 1992.301. © 2013 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris

## PERSONAL FAVORITE



### Mural Study for Cancer (1948)

by Clarence Van Duzer is in gallery 228. Hector Castellanos Lara has been around the museum for many years, particularly as a participant in Parade the Circle. This year, his design graces the annual t-shirt and poster.

### Hector Castellanos Lara, artist

I have been really struck by this beautiful painting by Clarence Van Duzer, *Mural Study for Cancer*. I don’t know how I missed it in earlier years, but this time I have really gone deep into study of his techniques and more than anything else the content of this really devastating scene about cancer. The composition brings back that time in the 1940s when most of the treatments for cancer that we have today were just getting started. What amazes me

is how the painting portrays so many bodies, the color of flesh of the shirtless patients, the grays and whites of the doctors and nurses in their uniforms, and in the background is what looks like a giant red flower—but it’s not. He’s talking about cancer. It’s a monster that has come to try to devour all the patients there, and the doctors are working so meticulously to try to defeat it, experimenting with new techniques. It makes me think about this fight, of all these people trying to survive: there’s a row of people all leaning together trying to hold back a wall, but the tumor is already there—flames and organic shapes invading the corridors of the hospital. Because it’s 1948, you don’t see much protection. I see only one glove on the hand of a surgeon. They’re just doing the best they can. You can see a nurse applying radiotherapy, and she’s not wearing any protection, just holding a pair of tongs (I know when I get my x-rays, I’m the only one in the room). There’s a mass of people coming from all directions, and the suffering is very obvious, and so is the determination of the doctors and nurses.

I can see the influence of the muralists from Mexico (where I know Van Duzer traveled)—José Clemente Orozco, Diego Rivera, and my favorite David Alfaro Siqueiros. And there’s also influence of the Renaissance; the elongated fingers remind me of El Greco. There is a lot of repetition with marching hands posture, a gesture of tension and protection at the same time. Looking at this sends me back to when I was a child in Guatemala, and I visited a clinic where I saw two graphics from Hippocrates depicting medicine in his time—just like that, this image from the past shows the contrast to how everything is done now.

Maybe I have gotten too deep into this because, like many people, I am a survivor. I sympathize very deeply with this painting. I know this is just a study and I don’t know if any mural was ever painted, but this is enough for me.

Van Duzer died in 2009. He taught at the Cleveland Institute of Art for 33 years and his own art went through many phases over that time. I know his wife has been preserving his work and runs an important Van Duzer foundation. I think we’re going to see more of him. There are many treasures in a storage room somewhere on the West Side!



# Body, Mind, and Cosmos

The ink paintings of Irene Chou

Whether we see traditional Chinese paintings through the contemporary lens or we try to approach contemporary ink art from a cultural and historical perspective, it is evident that the aesthetics of the Chinese brush and ink is never out of fashion. Significantly enough, it plays a role in linking China's artistic past with the present.

On display in the Chinese painting gallery for the spring rotation are two recently acquired contemporary works by the Australian-Chinese and Hong Kong artist Irene Chou (Chinese name Zhou Luyun, 1924–2011). Not only do they join the other late Ming and early Qing paintings in the same gallery in expressing artistic individuality and experimentation, but they also add colors and vibrancy that transform the gallery's ambience.

Since the late 1960s, Chou had been in the forefront of the Hong Kong art scene. She participated in the New Ink Painting movement spearheaded by the artist Lu Shoukun (1919–1975). This modernist movement in the former British colony marked a dramatic contrast with

the directions of *guohua* (national Chinese painting) developed in mainland China. Chou positioned her art as a continuation of the Chinese ink-painting tradition, yet she was eager to negotiate a position between East and West and to engage with both tradition and modernity.

*Reflection* was painted a decade after Chou had suffered a stroke and then moved to Brisbane, Australia, in 1991. After her stroke, Chou practiced *qigong* (an ancient healthcare practice integrating body movement, breathing, and meditative concentration), and she struggled to continue with artistic explorations. Here, by splattering ink freely and duplicating the ink blobs to form chance images, Chou makes an allusion to a natural world of reflected light and images. The work is symbolic of her search for the knowledge of *dao* and a state of “pure heart” through inner reflection. It is her imagination of Daoist freedom and mystery that connects her subjective world with the powerful life forces of the universe.

**Reflection** 2002.  
Irene Chou (Zhou Luyun; Chinese, 1924–2011). Ink, color, and acrylic on paper; 60 x 96 cm. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund 2013.32



**My Heart is the Universe** about 2000. Irene Chou. Ink, color, and acrylic on silk; 63.5 x 95.9 cm. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund 2013.33

**Right** Gallery 242

*My Heart is the Universe* belongs to a series of Chou's late work, which is inspired by two lines written by the Southern Song idealist and neo-Confucian philosopher Lu Jiuyuan (1139–1192): *The universe is my mind, and my mind is the universe*. In this painting, the background of ink washes is suffused with a brilliant green to create a depth of infinite space—“the symbolic depth, the depth from one's heart and mind,” as Chou said. In the midst of this infinite space is a small modulated sphere, her “inner self.” The sphere echoes with the red disc and red lines of veins, which are the abstract symbols for the artist's communion with the cosmos. The painting communicates an exuberant joy and absolute freedom in her late years.

Both works summarize Chou's artistic approach of engaging with Chinese philosophy and the abstract elements of Chinese painting to seek artistic individuality and meanings in life. ㊦





# Teens Take Charge

The Cleveland Museum of Art challenges teens to change the way they feel about museums

**H**istorically in museums, teens have participated in studio classes, docent training, and internship programs. Right now, museums are changing their approach, providing opportunities for teens to find their voices, practice collaboration, and learn real world skills in the workplace. As we develop new experiences, the Cleveland Museum of Art challenges teens to change the way they feel about museums. Two years ago, the first class of the Teen CO-OP program started this process by taking over our hallowed halls, and we're happy to report that "the museum is bigger and cooler" than they thought, according to Jeremy Traben, of MC2 STEM High School.

In this yearlong program, students learn to engage visitors in the interactive Gallery One, create programming for Second Sunday family days, design a printed teen guide, produce videos about art, and host events for teens. One of the most important aspects of the CO-OP is that teens work alongside museum professionals, and that they develop a sense of ownership at this sometimes intimidating place. The Teen CO-OP accepts only ten students each year, which means that each teen receives one-on-one mentorship with museum staff. The Wal-



lace Foundation's study Something to Say emphasizes the importance of co-creating with a mentor: "[Mentors] are able to guide youth through the planning-producing-presenting-reflecting cycle, with its inevitable twists and turns, with insight and credibility." This study, as well as those conducted by the Search Institute, disproved the myth that teens only want to spend time with peers. While those relationships are important, the support of adults is equally so.

The museum isn't just listening to teens: The CO-OP is all about reciprocal communication. Teens work with the museum to create a dialogue about what they want, and they help us become a venue for self-expression. Teen CO-OP members publish six-second videos about art from their perspective; they tell the world which artworks they think are important in the teen guide; and they design gallery experiences that connect hundreds of teens to the museum and each other. This means that we share control with teens and give them the agency to create public-facing content and events, and this is where the experienced mentor is so important. Something to Say argues that staff should "help shape projects, rather than dictating or directing how work should be done." Hawken senior Sophie Washington knows that "a lot of really good ideas come out of



## GET CONNECTED

Come experience Teen Night at 6:00 on Friday, May 15. Check [clevelandart.org](http://clevelandart.org) for details or buy your ticket at the door for \$5.

See the museum through teen eyes at [vine.co/CMATeens](http://vine.co/CMATeens).

Pick up a copy of the Teen Guide inside Gallery One.

Apply to be in the next Teen CO-OP until May 30. Visit [clevelandart.org/teens](http://clevelandart.org/teens) for more information.

## THANKS

This program is generously supported by Key-Bank Foundation and the Martha Holden Jennings Foundation.



taking a risk," and the museum mentors work with teens to navigate risk and reward.

CO-OP members begin their year with a two-week summer session, where they learn to observe, analyze, and articulate—and they gain the confidence to share their ideas. The summer experience prepares students to design the Teen Guide and write temporary wall labels for Gallery One, which go through the same rigorous editorial review process as materials written by museum staff, thus teaching teens an important aspect of professional practice. The Wallace Foundation writes that "in addition to stronger feelings of commitment among young people, programs benefit from meaningful youth contributions they might not otherwise have received." Empowering teens by considering them as resources is one of the Search Institute's 40 developmental assets that lead to healthy, caring, and responsible adults. As valued members of the museum's staff during their year in the CO-OP, members combine their confident voices with their new understanding of the galleries in order to plan an annual Teen Night and several "Art Meet-Ups."

The Art Meet-Ups emphasize process and self-expression. CO-OP members work long hours to dream up each project, create a marketing strategy, and plan and host the event. Together with museum staff, teens learn how to prototype a project in order to understand feasibility, determine the best materials, and learn how to teach the process. They experience the simple yet powerful act of learning by doing, which prepares them to teach about 50 teens techniques like fabric dyeing (January 2014) or DIY book design (March 2015). The newest class of Teen CO-OP will plan the next round of meet-ups in the fall.

The first Teen Night debuted in May 2014 as "Black and White and Art All Over," welcoming almost 150

teens to the museum's atrium and galleries. The Teen CO-OP worked tirelessly for months to plan each aspect of the evening and connect it to their theme. Teens authored three gallery scavenger hunts, designed two silk-screens for t-shirts printed on demand, and invited their artist friends to mimic the masters for portrait drawing in the galleries. The CO-OP always asks itself, how do we measure success? In this first year, attendance was nearly double expectations, and almost a year later their friends are still asking when they can come back. The CO-OP's goal for 2015 is to connect with the art and each other even more. The Teen CO-OP is teaming up with the Museum of Contemporary Art's ACE (Arts and Culture Enterprise) teens to create an immersive and social experience for this one-of-a-kind teen takeover at the Cleveland Museum of Art. The group began planning by brainstorming pop-culture themes and then visiting the galleries to look for unexpected opportunities. With staff facilitators, the art inspired the group to design a "Decade Deco" evening that will connect teens with eras of art and culture through printmaking, an interactive gallery activity, and more. 📱





## PARADE THE CIRCLE

**Parade at noon** The museum's unique community arts event is **Saturday, June 13**. This year's parade theme is *BEAT: to beat, to breathe, to create*. Guest artists join Greater Cleveland artists, families, schools, and community groups for the 26th annual parade. This year's parade route will begin from the museum parking deck and end by turning into Wade Oval in front of the museum, moving in a counterclockwise direction and traveling the same streets as in previous years. See [clevelandart.org/parade](http://clevelandart.org/parade) for details. The museum presents Parade the Circle; University Circle Inc. presents Circle Village (activities, entertainment, and food) on Wade Oval from 11:00 to 4:00. For information on Circle Village visit [universitycircle.org](http://universitycircle.org).

Join the parade for \$6/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals (except service animals) are allowed. To be listed in the printed program, register by Sunday, May 24. For parade wristbands and privileges, register by

Tuesday, June 9. Register for all workshops or for the parade during any listed workshop. For further questions, call Stefanie Taub at 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Parade Workshops** Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 beginning May 1 and continuing until the parade. Artists help you make masks, costumes, and giant puppets for your parade entry. A workshop pass (individuals \$60; families \$175 up to 4 people, \$30 per additional person) covers all workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates and scholarship assistance available.

**Special Parade Workshops in Stilt-Dancing** A free drop-in *Stilt Weekend* is open to all. Saturday and Sunday, May 16 and 17, 1:30–4:30. Stilt artists give everyone an opportunity to try walking on stilts. Children must be at least 10 years old. Passholders without stilts may order them *only* during Stilt

Weekend: \$75–\$90. Participants may keep their stilts after safety training. Learn stilt safety, tying, and the art of dancing on stilts at special *Stilt-Dancing for Paraders* workshops on Saturdays, May 23–June 6, 1:30–4:30 (novice) and Sundays, May 24–June 7, 1:30–4:30 (advanced); free with workshop pass.

**Musicians Wanted** Calling on musicians to join the parade. Parade with your own longstanding or newly formed group; professionals and weekend amateurs are welcome. For more information see [clevelandart.org/parade](http://clevelandart.org/parade) or contact Community Arts.

**Volunteers** Lots of volunteers are needed. Help at workshop sessions, distribute posters and flyers, or fill one of the dozens of parade day jobs. Call the volunteer office at 216-707-2593 or e-mail [volunteer@clevelandart.org](mailto:volunteer@clevelandart.org) for more information.

Solstice  
6.20.15

Tickets on sale to members May 4, general public May 11.

Visit [clevelandart.org/solstice](http://clevelandart.org/solstice) for the latest information.





## RECENT FILMS FROM EUROPE AND THE U.S.

**Mr. Turner** Friday, May 1, 6:15. Sunday, May 3, 1:30. Directed by Mike Leigh. With Timothy Spall. Mike Leigh's acclaimed and beautiful new film dramatizes scenes from the life of 19th-century British painter J. M. W. Turner, whose 1835 masterpiece *The Burning of the Houses of Lords and Commons, 16 October 1834* hangs in gallery 203. Spall won the Best Actor prize at the 2014 Cannes Film Festival. (UK, 2014, 150 min.)



**Mr. Turner** Fiery painter

**On the Way to School** Friday, May 8, 7:00. Sunday, May 10, 1:30. Directed by Pascal Plisson. Winner of the 2014 César Award (French Oscar) for Best Documentary, this new movie profiles four children in four different countries (Kenya, Argentina, Morocco, India) who make arduous treks to attend school and return home. "Quietly reveals these four small stories as epically heroic and timeless journeys" –*Village Voice*. Cleveland premiere. (France, 2013, subtitles, 77 min.)

**Two Days, One Night** Friday, May 15, 7:00. Sunday, May 17, 1:30. Directed by Jean-Pierre and Luc Dardenne. Marion Cotillard earned an Oscar nomination for Best Actress for her performance as a Belgian working mother who lobbies her coworkers to refuse a bonus that will result in her being laid off. "A richness of human experience that dwarfs most movies made on an epic canvas" –*Variety*. (Belgium/France, 2014, subtitles, 95 min.)

**The Devil's Violinist** Friday, May 29, 6:45. Sunday, May 31, 1:30. Directed by Bernard Rose. With David Garrett, Jared Harris, and Joely Richardson. The new musical biopic from the director of *Immortal Beloved* stars German violinist David Garrett as 19th-century

Italian virtuoso and composer Niccolò Paganini, whose "rock star" status and hedonistic lifestyle were rumored to have been the result of a Faustian bargain. "Irresistible" –*RogerEbert.com*. Cleveland premiere. (Germany/Italy, 2013, in English, 122 min.)

**The Lesson** Wednesday, June 3, 7:00. Directed by Kristina Grozeva and Petar Valchanov. This tense, powerful drama tells of a provincial Bulgarian schoolteacher who resorts to increasingly desperate measures to alleviate crushing debt. "A precisely paced, nightmarish thriller" –*Village Voice*. Cleveland premiere. (Bulgaria/Greece, 2014, subtitles, 105 min.)

**The Mafia Kills Only in Summer** Friday, June 5, 7:00. Sunday, June 7, 1:30. Pierfrancesco "Pif" Diliberto, a current-affairs satirist on Italian TV, directs and makes his big-screen debut with this semi-autobiographical comedy set in Sicily. Winner of the 2014 European Film Award for Best Comedy. "A buoyant farce . . . Tremendously funny and intensely serious" –*Village Voice*. Cleveland premiere. (Italy, 2013, subtitles, 90 min.)

**Regarding Susan Sontag** Wednesday, June 10, 7:00. Directed by Nancy D. Kates. This new film profiles the cultural icon who was one of the most influential and provocative literary, political, and feminist thinkers of the 20th century. Cleveland theatrical premiere. (USA, 2014, 100 min.)

**Two Men in Town** Friday, June 12, 6:45. Sunday, June 14, 1:30. Directed by Rachid Bouchareb. With Forest Whitaker, Harvey Keitel, Brenda Blethyn, and Ellen Burstyn. The new film from the director of *Just Like a Woman* is set on the New Mexico border. A black Muslim man released from prison after 18 years tries to turn his life around with the help of a sympathetic parole officer. But the local sheriff has other ideas. Cleveland premiere. (France/Algeria/USA, 2014, 120 min.)



**Because I Was a Painter** Wednesday, June 17, 7:00. Sunday, June 21, 1:30. Directed by Christophe Cognet. This film surveys artworks secretly created by prisoners in WWII concentration camps, and features interviews with surviving artists. "A meditation on suffering and beauty and how art can bridge the gap between the two" –*Hollywood Reporter*. Cleveland premiere. (France/Germany, 2013, subtitles, 104 min.)

**The Epic of Everest** Friday, June 19, 7:00. Directed by J. B. L. Noel. The third attempt to scale Mount Everest (by climbers George Mallory and Andrew Irvine, who perished in the attempt) is documented in this remarkable silent film shot on a hand-cranked camera in brutal conditions. One of the earliest filmed records of life in Tibet; restored by the British Film Institute with a new music score by Simon Fisher Turner. Cleveland revival premiere. (UK, 1924, 87 min.)



**On the Way to School** Learning by foot

**Eastern Boys** Wednesday, June 24, 6:45. Directed by Robin Campillo. Young men from Eastern Europe hang around the Gare du Nord train station in Paris; when a bourgeois French man invites one of them home, he gets more than he bargained for. Cleveland premiere. (France, 2013, subtitles, 128 min.)

**The Kidnapping of Michel Houellebecq** Friday, June 26, 7:00. Sunday, June 28, 1:30. Directed by Guillaume Nicloux. During a promotional book tour, the crotchety French writer Michel Houellebecq (playing himself) is kidnapped and held for ransom by three bumbling, genial thugs. Inspired by the novelist's unexplained disappearance in 2011, when many thought he *had* been abducted. "An inspired comic thriller" –*Hollywood Reporter*. Cleveland premiere. (France, 2014, subtitles, 96 min.)

**The Devil's Violinist** Fiery musician

## ALSO LIKE LIFE: THE FILMS OF HOU HSIAO-HSIEN



**Café Lumière** Ozu homage

**A City of Sadness**  
Free screening with  
scholar talk

**Good Men, Good Women** History as  
trauma

**Daughter of the Nile** Wednesday, May 13, 7:00. A young Taiwanese woman whose mother is dead and father absent works at a Taipei KFC, goes to night school, and cares for her younger sister and wayward brother. When she can, she escapes into a Japanese manga that gives this urban movie its odd title. (Taiwan, 1987, subtitles, 93 min.)

**Café Lumière** Wednesday, May 20, 7:00. Hou pays tribute to his artistic mentor, master Japanese filmmaker Yasujiro Ozu (1903–1963), in this understated, elegant tale of two modern young people (a music researcher and a bookstore clerk) who explore old Tokyo together via train but never communicate their love for each other. (Japan/Taiwan, 2003, subtitles, 103 min.)

## NEW 35MM PRINT!

**Good Men, Good Women** Friday, May 22, 7:00. A previously taboo subject, Taiwan's "White Terror" of the 1950s (when members of the intelligentsia were jailed and executed under suspicion of being anti-government) is addressed in this multilayered masterpiece. The movie focuses on a contemporary actress starring in a movie about a real-life anti-Japanese resistance fighter from the 1940s who was imprisoned as a subversive a decade later. French film magazine *Cahiers du Cinéma* chose this movie as the best film of the 1990s. (Japan/Taiwan, 1995, subtitles, 108 min.)



## SPECIAL FREE SCREENING!

*Richard I. Suchenski discusses*  
**A City of Sadness** Sunday, May 24, 12:30. With Tony Leung. Taiwan's chaotic history during the four years after World War II—from Japan's surrender to the takeover of the island by Chiang Kai-shek's routed Nationalist forces fleeing Communist China—is seen through the story of the Lin family (an old father and his four grown sons), whose fortunes rise and fall with the currents of history. "One of the supreme masterworks of the contemporary cinema" –Jonathan Rosenbaum. Richard I. Suchenski, director of the Center for Moving Image Arts at Bard College and organizer of the Hou retrospective, introduces and discusses the film. (Taiwan, 1989, subtitles, 158 min.) *Admission free but ticket required.*



**Goodbye South, Goodbye** Wednesday, May 27, 6:45. Hou abandons his stationary camera for a restless, contemporary portrait of three Taiwanese get-rich-quick schemers who frequent gambling dens, karaoke bars, and pig farms on a fast track to nowhere. One of Hou's most admired movies. (Taiwan/Japan, 1996, subtitles, 112 min.)

## TICKETS ETC.

Unless noted, all movies show in the Morley Lecture Hall and admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. Vouchers, in books of ten, can be purchased at the museum ticket center for \$70, CMA members \$60.



IN THE GALLERIES

**Guided Tours** 1:00 daily, plus Saturdays and Sundays at 2:00 and Tuesday mornings at 11:00. Join a CMA-trained volunteer docent and explore the permanent collection and non-ticketed exhibitions. Tours and topics selected by each docent (see [clevelandart.org](http://clevelandart.org)). Meet at atrium desk. Free.

**Senufo Guided Tours** 2:00 daily, plus Tuesdays at 11:00, through May 17. Meet at the info desk. Limit 30; tour is free with exhibition ticket.

**Art in the Afternoon** Second Wednesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

**Exhibition in Concert: Caractères de la danse** Wednesday, May 13, 6:00, gallery 217. Acclaimed Cleveland-based ensemble Les Délices presents a program of music inspired by images

from the CMA's permanent collection, in conjunction with the exhibition *Themes and Variations*. Music stirs the passions and inspires the body to move, so it's no wonder that images depicting music-making frequently vibrate with color and represent the body dancing. The program includes Rebel's brilliant "Characters of the Dance," a scene from Rameau's *Pigmalion* (about the miraculous animation of a marble sculpture), suites by Philidor and Duval, and the earthy, rollicking dances of Boismortier's *Ballets de Village*. Founded in Cleveland in 2009, Les Délices brings together artists with national reputations who share a passion for this exquisite yet seldom heard repertoire.

**Curator Talk: Fresh Impressions** Wednesday, May 27, 6:00. Explore *Fresh Prints: The Nineties to Now*, with Jane Glaubinger, curator of prints. This exhibition of contemporary prints

explores themes such as political and social turmoil, feminism, issues of identity, and the environment and man's relationship to nature. A chance to see prints that have never been exhibited, the show includes works by Julia Wachtel, Louise Bourgeois, Richard Serra, Richard Tuttle, and Chuck Close. Meet in the atrium.

**Art Bites** Unique explorations of the galleries, these bite-size talks are inspired by your favorite books, television shows, and more.

*That's a Good Bake* Thursday, May 21, 12:30 and Friday, May 22, 6:00. Cakes, breads, pies, and tarts! Satisfy your sweet tooth with a tour inspired by *The Great British Baking Show*.

*How I Met Your Mother* Thursday, June 18, 12:30 and Friday, June 19, 6:00. Suit up and check out some LEGEN—wait for it—DARY works of art in this tour of the collections inspired by the hit comedy *How I Met Your Mother*.

STROLLER TOURS

Second and third Wednesdays, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours limited to 10 pairs. Free; register at the ticket center. Meet in the atrium.

**Home Sweet Home** May 13 and 20

**Color in Art** June 10 and 17

**World Travels** July 8 and 15

**Buffalo Ring** Unidentified artist. Copper alloy; h. 8.9 cm. Collection of Brian and Diane Leyden. Photo © Pauline Shapiro. On view in *Senufo: Art and Identity in West Africa*.



LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit [clevelandart.org](http://clevelandart.org).

**Engraving the Contemporary** Friday, May 8, 7:00, recital hall. Andrew Raftery, professor of printmaking at Rhode Island School of Design, uses the ancient craft of engraving to create narratives of our time. Research into historical prints and preliminary work in drawing and sculpture are the foundation for his published engravings. In this talk, presented in conjunction with the exhibition *Fresh Prints: The Nineties to Now*, Raftery shows his process and discusses why this most exacting of techniques is appropriate for representing American life today.

**Save the Date: The Lockwood Thompson Dialogues** Barclay Hendricks, Saturday, July 25, 2:00; Kehinde Wiley, Saturday, August 29, 2:00. The Cleveland Museum of Art will host two artist talks in partnership with the Cleveland Public Library in the annual Lockwood Thompson Dialogues series. Free; reservations recommended.



JOIN IN

**Art Cart** Select Sundays, 1:00–3:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

**Museum Zoo: Animals in Art** Sunday, May 10, 1:00–3:00. Meet the animals living happily together in the museum zoo, and see how artists have celebrated and expressed their beauty, power, playfulness, and other attributes.

**Docents' Choice** Sunday, June 14, 1:00–3:00. What special things do you collect? You've seen the museum's collection of art on view in the galleries . . . come touch specially selected objects on the Art Cart when the docents share some of their favorite things.

**Make & Take: Craft with Style** Second Wednesday of every month, 5:30–8:00. Drop in and join others in the atrium and participate in simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5.

*Flower Pins with Bolt & Spool* May 13

*Wax Paper Luminaries* June 10

**Meditation in the Galleries** Saturday, May 9, 11:00. Start your weekend with guided meditation led by Ani Palmo of the Songtsen Gampo Buddhist Center. Free; meet in gallery 247 (glass box, west wing).

**LiterArti** Go beyond the printed page with LiterArti, our evenings-and-weekends book club for anyone who loves a good story and great art. We tackle everything from science fiction to graphic novels to post-apocalyptic YA novels, with one common thread: art always plays a part in the tale. May's book is *The Sculptor* by Scott McCloud. This epic graphic novel tells the story of David Smith, a young

artist who makes a deal with Death to be able to sculpt anything he can imagine with his bare hands. But now that he only has 200 days to live, deciding what to create is harder than he thought. Discovering the love of his life at the 11th hour isn't making it any easier!

Wednesday, May 20, 7:00. Discuss *The Sculptor* at Happy Dog at the Euclid Tavern, 11625 Euclid Avenue.

Saturday, May 23, 2:00. Explore sculpture in the galleries. Meet at the atrium information desk.

Free; suggested donation \$5. No registration required; drop-ins welcome!

**Trivia Night '90s Style** Friday, May 29, 7:00, north court lobby. There's no crying in baseball—or trivia! Put your '90s knowledge to the test with questions and clues about the decade inspired by art in the museum's collections. Come with a team or join one at the door to play for nostalgic '90s prizes. Free; suggested donation \$5.





## MUSEUM ART CLASSES FOR CHILDREN AND TEENS

**Kids Registration 216-421-7350** or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Two choices for more summer fun!

Eight weekdays, Tuesdays and Thursdays, July 7–30, 10:00–11:30

OR four Saturdays, July 11–August 1, 10:00–11:30 or 1:00–2:30

Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week then experiments with different techniques based on the masterpieces they've discovered. Students learn by looking, discussing, and creating.

**Art for Parent and Child** (age 3) Mornings ONLY. Four hands are better than two. Parents and children learn together while creating all kinds of art inspired by gallery visits.

**Mini-Masters: Color** (ages 4–5) Exploration and discovery are encouraged as younger students learn about color and how it's used in artworks and make their own colorful renditions.

**Summer Breeze** (ages 5–6) Paint, draw, and construct with the energy of summer, making kinetic forms—from kites and waving flags to things on the wing.

**Inside Out** (ages 6–8) Examine what is on the inside as well as the outside—from interiors to landscapes and from what's inside a mechanical device or how our skeletons are constructed to what we wear outside to protect ourselves.

**Made in America** (ages 8–10) Explore the art of Native Americans, settlers, and explorers, turn-of-the-century decorative arts, and modern-day artists. What will you make?

**Nature Study** (ages 10–12) Young artists study and re-create the beautiful and unusual in nature using paint, colored pencils, and other media.

**Printmaking for Teens** (ages 12–17) Weekday mornings ONLY. Create one-of-a-kind monotypes, multiple linoleum-cut prints, and a silk-screened image. Study various types of prints in our collection, and learn how to print with or without a press.

**Teen Drawing Workshop** (ages 13–17) Saturday afternoons ONLY. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns from observation in the galleries as well as exercises in the classroom.

**FEES AND REGISTRATION** Eight weekdays, Tuesdays and Thursdays: most classes \$96, CMA members \$80. Art for Parent and Child \$120/\$96.

Four Saturdays: most classes \$48, CMA members \$40. Art for Parent and Child \$60/\$48. Members may register beginning May 1. Nonmembers may register beginning May 16. Register in person or call the ticket center.

**SAVE THE DATES FOR FALL** Six Saturdays, October 17–November 21

## CIRCLE SAMPLER CAMP

**Circle Sampler Camp: Dare to Discover** This one-week, all-day camp is hosted by the Cleveland Museum of Natural History, and includes classes at 10 different circle institutions. Grades 1–3 the week of June 15–19, June 22–26, or July 6–10. Grades 4–6 the week of July 13–17 or July 20–24. All sessions 9:00–5:00. Fees are \$255 for general public, or \$230 for members of any participating institution. Register at cmnh.org. Contact CMNH education at 216-231-4600 ext. 3214 for more information.

## MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. Adult/child pair \$65, CMA family members \$55. Limit 9 pairs. Additional child \$24. Register through the ticket center.

Four Fridays, July 10–31, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–5½). Topics: *Color, Summer, Sculpture, Sorting and Matching.*

## ADULT STUDIOS

### Adult Registration 216-421-7350

or in person. More information: adultstudios@clevelandart.org or 216-707-2488. Supply lists available at the ticket center.

### Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention. Registration in person or call the ticket center at 216-421-7350. For more information e-mail adultstudios@clevelandart.org. Supply lists available at the ticket center.

**Chinese Painting Four-Week Intensive: Four Gentlemen** Four Fridays, June 5–26, 12:30–4:30. Instructor: Mitzi Lai. Learn about the philosophy behind Chinese painting and how to paint the Four Gentlemen in this four-part workshop.

Session 1: *Philosophy and Bamboo.* This class is a prerequisite and must be taken first. Session 2: *Plum Blossom.* Session 3: *Orchid.* Session 4: *Chrysanthemum.* All 4 sessions \$230, CMA members \$180; individual sessions \$60, CMA members \$50 (session 1 is prerequisite for the others). Supply list at the ticket center.

**Introduction to Painting** Eight Tuesdays, June 16–August 4, 1:00–3:30. Instructor: Cliff Novak. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as an inspiration for this low-pressure course. \$195, CMA members \$150. Supply list at the ticket center.

**Drawing in the Galleries** Eight Wednesdays, June 17–August 5, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire

drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. Students are encouraged to see light as a contrasting shape while adding structure and detail with line, tone, and color. Practice, expression, and technique are equally encouraged. High school students needing observation work for college admission are always welcome. \$195, CMA members \$150. Price includes basic supplies.

**Composition in Oil** Eight Fridays, June 19–August 7 (no class July 10), 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-on-wet blending, and glazing. Geared to all levels. Beginners and high school students are always welcome. \$195, CMA members \$150. Price includes model fee. Bring your own supplies or buy for \$80 on the first day of class.

**Introduction to Drawing** Eight Wednesdays, June 17–August 5, 1:00–3:30. Instructor: Darius Steward. Here's a great place to start. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. \$202, CMA members \$155. Price includes basic supplies; feel free to bring your own.

**All-Day Workshop: Shibori** Saturday, June 27, 10:00–4:00 (lunch on your own). Instructor: fiber artist JoAnn Giordano. Shibori is a Japanese tie-dye method for creating complex patterns, textures, and color on cloth. Students use low-water immersion and direct painting of fiber-reactive dye on cotton. Wearables will be emphasized: scarves, t-shirt, and a cotton garment. \$90, CMA members \$75. Fee includes dye, auxiliary chemicals, and fabric. Supply list at the ticket center.

**Chinese Painting** Six Tuesdays, June 16–July 21, 1:30–4:00. Instructor: Mitzi Lai. Experienced students continue explorations in Chinese master techniques. \$145, CMA members \$115.

**All-Day Workshop: Painting on Silk** Saturday, August 15, 10:00–4:00 (lunch on your own). Instructor: fiber artist Susan Skove. Learn skills to paint on silk using gutta, a linear resist. After demonstration and discussion of design ideas, you're ready for a brief practice period, followed by painting your own silk scarf. \$80, CMA members \$65; additional \$25 materials fee to the instructor for materials and silk fabric. Supply list at the ticket center.





## SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities—no two Sundays are the same!

**Kaleidoscope of Color** May 10. Celebrate Mother's Day at the CMA. On this day, enjoy non-messy art activities. Make colorful pinwheels. Create paper flowers, the perfect gift for a special lady. Use collage to make a colorful work of art to display at home. Enjoy the museum's collection through our Art Stories storytime program and Art Cart, and get moving with Art in Motion.

**Summer Sojourn** June 14. The weather is warming up, and we're dreaming of the beach! Look for signs of summer in the galleries during a special scavenger hunt. Set sail, and make your own miniature cork boats. Dive under the water, and create fish, turtles, and shells fit for an octopus's garden. Enjoy the museum's collection through Art Stories, Art Cart, and Art in Motion.



## ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storytime program that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-ups. Free; preregistration encouraged. Space is limited; register through the ticket center.

**Museum Zoo: Tigers** May 7

**Museum Zoo: Birds** May 14

**Museum Zoo: Lions** May 21

**Museum Zoo: Giraffes** May 28

**Museum Zoo: Bears** June 4

**Silly in the CMA** June 11

**Under the Sea** June 18

**1, 2, 3...It's Summer!** June 25

## ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

**Mosaic Workshop** Sunday, June 28, 1:00–3:30. Mosaics from our Ancient galleries are the inspiration for this family workshop. We'll focus on color and pattern as we create our own modern versions of this age-old art form. Participants can choose between square glass-tile or broken-tile techniques. Best for age 7 and up. Adult/child pair \$36, CMA members \$30; each additional person \$5. Member registration opens May 1; general registration opens May 15.

**Wearable Art Workshop** Sunday, July 26, 1:00–3:30. Turn your plain t-shirts into wearable art; we'll experiment with three different techniques inspired by pieces from our collection. Try your hand at dyeing, block printing, and screenprinting. Practice on our fabric, but you'll want to bring your own shirts to create the ultimate summer wardrobe. Best for age 7 and up. Adult/child pair \$36, CMA members \$30; each additional person \$5. Member registration opens May 1; general registration opens May 15.

**SAVE THE DATE! Book-Making Workshop** Sunday, August 16

## FAMILY GAME NIGHT

**Atrium Block Party 2015** Friday, July 17, 5:30–8:00. We're celebrating summer with fun and games at our Atrium Block Party! We'll have atrium games to play like Museum Twister and Chess, a Giant Maze to navigate, and new games to try! In the galleries we'll have puzzles and scavenger hunts to challenge any age. Solve one of our challenges, and you'll take home a prize! \$24 per family, \$20 CMA members; \$25 day of event. Register through the ticket center, 216-421-7350.



Lisa Damour

## INGALLS LIBRARY

On any given weekday you will find the Ingalls Library bustling with art history and museum studies graduate students doing their thesis research, curatorial staff working on a variety of different projects, and our steady users looking over auction sales catalogues and new acquisitions. But for some other users, the reading room offers a light-filled, quiet oasis for work on their personal projects. We are currently a "co-work" space for several non-art professionals who enjoy working here.

**Lisa Damour** is a nationally known psychologist, author, teacher, speaker, and consultant. She is the director of Laurel School's Center for Research on Girls (CRG), and is particularly committed to grounding the day-to-day practice of raising and educating girls in the latest research on girls' growth and development. She also has a private practice, and is a faculty associate of the Schubert Center for Child Studies and a clinical instructor at Case Western Reserve University. Lisa and her husband are parents to two young daughters and are CMA members. They come here often for programs, and their younger child loves the open space of the atrium. Lisa says working on her new book in the Ingalls Library allows her to fully concentrate on family life once she gets home. Her forthcoming book for parents of teenage girls will be published in 2016.

## FOR TEACHERS

**Educators' Night Out: Gallery Teaching for the Classroom** June 10, 6:00–7:30. Explore gallery techniques and activities that can be appropriated for classroom use. A cash bar will be available and your first drink is on us!

**Rejuvenate: The Essence and Art of Teaching** July 28–30, 9:30–3:30. Get rejuvenated before the start of the school year in this workshop presented by the Cleveland Botanical Garden and the Cleveland Museum of Art. Inspired by garden themes and plants, we'll experiment with new teaching techniques in both spaces and complete activities designed to revitalize you as an individual. Explore ideas for classroom projects influenced by the CMA's fall exhibition *Painting the Modern Garden: Monet to Matisse* and the inviting resources of the Botanical Garden. Register by calling the ticket center at 216-421-7350.

**Art to Go** See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other site. Full information at [clevelandart.org](http://clevelandart.org) or call 216-707-2467.

## COMMUNITY ARTS AROUND TOWN

**Art Crew** Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community: \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character. Contact Stefanie Taub at 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**TRC to Go** The TRC offers professional development sessions custom-designed for your district, school, or subject area. From artworks to teaching kits, on-site offerings and off-site programs, explore ways that the CMA can support curriculum across all subject areas and grade levels.

Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dale Hilton (216-707-2491 or [dhilton@clevelandart.org](mailto:dhilton@clevelandart.org)) or Hajnal Eppley (216-707-6811 or [heppley@clevelandart.org](mailto:heppley@clevelandart.org)). To register for workshops, call 216-421-7350.

Check [clevelandart.org/learn](http://clevelandart.org/learn) for up-to-date information about our spring workshops.

**SAVE THE DATE**  
**Educators Open House** Wednesday, August 5, 2:30–5:30

## CWRU AUDITS

Museum members may audit CWRU art history classes for \$200. Classes run August 24–December 4. Call the ticket center to register at 216-421-7350 or visit [clevelandart.org](http://clevelandart.org).

Professor Andrea Rager

**ARTH 284** *History of Photography*, Tuesday/Thursday 11:30–12:45

**ARTH 374/474** *Impressionism to Symbolism*, Tuesday/Thursday 2:45–4:00





**CIM/CWRU JOINT MUSIC PROGRAM**

Wednesday, May 6, 6:00. Concluding its fourth season, the popular series of monthly hour-long concerts features young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs. These concerts are free to all; programs are announced the week of the concert at [clevelandart.org](http://clevelandart.org).

**CMA OHIO CITY STAGES**

Kick off summer with Solstice and then join us for another season of Cleveland's premier global music series with free open-air concerts in front of the Transformer Station in Ohio City on Wednesday evenings in July.

**SPECIAL EVENT**

**CIPC Young Artists** Thursday, May 21, 8:00, Gartner Auditorium. The Cleveland International Piano Competition presents the final round of its international competition for pianists age 12 to 18. Concerto performances with the Canton Symphony Orchestra, Gerhardt Zimmermann, conductor. Tickets available at [clevelandpiano.org](http://clevelandpiano.org) or through the museum ticket center. CMA members use code "CMA10" to receive 10% off tickets.

**PASS IT ON!**

CMA members receive a year's worth of free special exhibitions tickets including this fall's *Monet to Matisse* plus other members-only perks. Tell a friend today!

**COLLECTORS CIRCLE**



**THANKS**

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. During May and June we proudly acknowledge the annual support of the following donors:

Barbara S. Robinson  
Mr. and Mrs. Elliott L. Schlang  
Mr. and Mrs. Michael Sherwin  
Laura and Alvin A. Siegal  
Mr. and Mrs. Steven Spilman  
Mr. and Mrs. Eugene Stevens  
Susan and John Turben Foundation  
Mr. Albert J. DeGulis



**IN THE STORE**

Six laminated cork-backed coasters, each with a popular Impressionist image from the CMA collection: Monet's *Water Lilies*, Rousseau's *Fight Between a Tiger and a Buffalo*, Van Gogh's *The Large Plane Trees*, Gauguin's *The Large Tree*, Pissarro's *The Lock at Pontoise*, and Cezanne's *Mount Sainte-Victoire*. Approximately 4x4 in. \$9.95.

Show your membership card for 25% off.

**MORE INFO**

Pick up a performance brochure, or visit us online for more in-depth information (including music samples, video, and more) about these and other upcoming performances at [clevelandart.org/performingarts](http://clevelandart.org/performingarts).

**MIX**

**MIX: Design** Friday, May 1, 5:00–9:00. Discover groundbreaking designs in the galleries and on the runway as MIX at CMA hosts the International Interior Design Association (IIDA) Cleveland|Akron's annual Project Runway event, featuring special guest judge, Mariel Hemingway.

**MIX: Fusion** Friday, June 5, 5:00–9:00. Get swept away by the exuberant sounds of Red Baraat, as MIX at CMA and the Tri-C JazzFest present this Brooklyn band whose music draws on North Indian rhythms, hip-hop, funk, and New Orleans jazz to create undeniably singular party music.

**PROVENANCE**

**Provenance's New Culinary Series** Provenance recently launched a new monthly culinary series: *Seasonal Food and Wine as Art*. The dinner menus include a chef's amuse-bouche as a starter, then four courses each paired with wines. The culinary team, under the leadership of Chef Partner Douglas Katz, will create an artistic experience for the senses. Each dinner in the series is rooted in seasonality and focuses on great flavor and authenticity.

In addition, Chef Katz will be on hand to discuss each dish, its preparation, and what is at the heart of local and seasonal food. "I'm excited about the series," he says, "and I think the communal table seating will add a sense of intimacy and enhance the total experience."

The cost is \$65 per person plus tax and gratuity. Dinners begin promptly at 6:30. Reservations available exclusively by phone at 216-707-2600. Seating is limited and your credit card number is due upon reservation. Cancellations must be 48 hours in advance or subject to a \$50 cancellation fee. The upcoming Seasonal Food and Wine as Art events are scheduled for May 20, June 10, and July 15.



**ANNUAL GIFTS CAN BE FOREVER**

Annual gifts to the Cleveland Museum of Art—gifts to our Membership and Circles programs, as well as to the Annual Fund—support the essential operations of the museum. They help to keep it free to nearly 600,000 annual visitors who come to enjoy the collection, special exhibitions, and a wide variety of dynamic programs. These gifts also assist in covering the costs of managing many aspects of the museum: from keeping the electricity on to maintaining an appropriate environment that preserves every artwork in the collection. The museum is grateful to all who have made annual gifts. Their support enables the institution to remain our community's cultural gathering place and one of the world's finest museums.

If you are someone who supports the museum year after year with an annual commitment, we encourage you to consider another option—a named endowment gift.

Named endowment funds can be established for gifts of \$25,000 and higher. Endowment funds that support the museum's essential operations range from \$25,000 to \$99,999.

Specific purpose endowments created with gifts of \$100,000 or more may be designated to support art acquisitions or the work of departments like conservation, education, performing arts, and design. An annual distribution of 5% of the earned income is directed to the museum and essentially continues your annual support in your name. The endowment principal is not spent, so the income remains consistent and will grow during favorable market climates. Generally, an endowment of \$25,000 expends annual support of \$1,250 while a larger \$100,000 endowment expends annual support of \$5,000.

Endowments can be created during your lifetime (through gifts of cash and market securities) or through a planned gift that names the museum as a beneficiary of a bequest, a retirement plan, or a life insurance policy. This type of giving represents a visionary philanthropic choice: the fund will carry your name and create an annual gift to the museum you love.

We encourage you to consider creating a gift that keeps on giving annually to the museum and estab-

lishes you as a donor forever. Your annual gift, during and after your lifetime, continues your lifelong commitment to one of Cleveland's greatest institutions.

For more information about becoming an endowment donor, please contact Marjorie Williams, senior director for endowment development, at [mwilliams@clevelandart.org](mailto:mwilliams@clevelandart.org) or 216-707-2481.

**PERFECT GIFT FOR MOM!**

Honor special individuals in your life by making a gift to the Cleveland Museum of Art. A tribute gift to the museum offers you an artful way to mark personal milestones of your loved ones while supporting one of the region's finest cultural institutions.

Or, give a gift that keeps on giving all year long! CMA memberships make great gifts for Mother's Day, Father's Day, weddings, or graduations. Members receive 20% off gift memberships. Visit [clevelandart.org](http://clevelandart.org) or call 216-707-6832 for more information.



MAY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
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\$ Admission fee  
 R Reservation required  
 T Free tour ticket required  
 M Members only  
 P Parade event; fees vary  
 .

1

Member registration begins Art Classes for Children and Teens R\$  
Guided Tour 1:00  
Tour 2:00 Senufo T  
MIX 5:00-9:00 T  
Parade Workshop 6:00-9:00 P  
Film 6:15 Mr. Turner \$

3 Guided Tours 1:00 & 2:00 Parade Workshop 1:30-4:30 P Film 1:30 Mr. Turner \$ Tour 2:00 Senufo T	4 Museum closed	5 Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 Senufo T	6 Guided Tour 1:00 Tour 2:00 Senufo T Performance 6:00 CIM/CWRU Joint Music Program Film 7:00 Dust in the Wind \$	7 Art Stories 10:30-11:00 Museum Zoo: Tigers R Guided Tour 1:00 Tour 2:00 Senufo T	8 Guided Tour 1:00 Tour 2:00 Senufo T Parade Workshop 6:00-9:00 P Film 7:00 On the Way to School \$ Lecture 7:00 Engraving the Contemporary	9 Meditation in the Galleries 11:00 Guided Tours 1:00 & 2:00 Parade Workshop 1:30-4:30 P Tour 2:00 Senufo T
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10 Second Sundays 11:00-4:00 Kaleidoscope of Color Guided Tours 1:00 & 2:00 Art Cart 1:00-3:00 Animals in Art Parade Workshop 1:30-4:30 P Film 1:30 On the Way to School \$ Tour 2:00 Senufo T	11 Museum closed	12 Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 Senufo T	13 Stroller Tour 10:30 Home Sweet Home R Guided Tour 1:00 Art in the Afternoon 1:15 R Tour 2:00 Senufo T Make & Take 5:30-8:00 Bolt & Spool \$ Exhibition in Concert 6:00 Les Délices Film 7:00 Daughter of the Nile \$	14 Art Stories 10:30-11:00 Museum Zoo: Birds R Guided Tour 1:00 Tour 2:00 Senufo T	15 Guided Tour 1:00 Tour 2:00 Senufo T Parade Workshop 6:00-9:00 P Film 7:00 Two Days, One Night \$	16 Guided Tours 1:00 & 2:00 Parade Workshop 1:30-4:30 P Parade Stilt Weekend 1:30-4:30 (Order stilts P) Tour 2:00 Senufo T
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17 Guided Tours 1:00 & 2:00 Parade Workshop 1:30-4:30 P Parade Stilt Weekend 1:30-4:30 (Order stilts P) Film 1:30 Two Days, One Night \$ Tour 2:00 Senufo T	18 Museum closed	19 Guided Tours 11:00 & 1:00	20 Stroller Tour 10:30-11:30 Home Sweet Home R Guided Tour 1:00 Film 7:00 Café Lumière \$ LiterArti 7:00 at Happy Dog Euclid Tavern	21 Art Stories 10:30-11:00 Museum Zoo: Lions R Art Bites 12:30 That's a Good Bake Guided Tour 1:00 CIPC Young Artists 8:00 Final round performances \$	22 Guided Tour 1:00 Parade Workshop 6:00-9:00 P Art Bites 6:00 That's a Good Bake Film 7:00 Good Men, Good Women \$	23 Guided Tours 1:00 & 2:00 Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 Stilt-dancing (novice) P LiterArti 2:00
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24 Guided Tours 1:00 & 2:00 Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 Stilt-dancing (advanced) P Film 12:30 A City of Sadness	25 Museum closed	26 Guided Tours 11:00 & 1:00	27 Guided Tour 1:00 Curator Talk 6:00 Fresh Impressions, Jane Glaubinger Film 6:45 Goodbye South, Goodbye \$	28 Art Stories 10:30-11:00 Museum Zoo: Giraffes R Guided Tour 1:00	29 Guided Tour 1:00 Parade Workshop 6:00-9:00 P Film 6:45 The Devil's Violinist \$ Trivia Night 7:00 '90s Style	30 Guided Tours 1:00 & 2:00 Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 Stilt-dancing (novice) P
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Goodbye South, Goodbye Fast track to nowhere

JUNE

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
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1 Museum closed  
 2 Guided Tours 11:00 & 1:00  
 3 Guided Tour 1:00  
Film 7:00 The Lesson \$  
 4 Art Stories 10:30-11:00 Museum Zoo: Bears R  
Guided Tour 1:00  
 5 Adult Studio begins 12:30-4:30 Chinese Painting 4-Week Intensive R\$  
Guided Tour 1:00  
MIX 5:00-9:00 T  
Parade Workshop 6:00-9:00 P  
Film 7:00 The Mafia Kills Only in Summer \$

7 Guided Tours 1:00 & 2:00 Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 Stilt-dancing (advanced) P Film 1:30 The Mafia Kills Only in Summer \$	8 Museum closed	9 Guided Tours 11:00 & 1:00	10 Stroller Tour 10:30-11:30 Color in Art R Guided Tour 1:00 Art in the Afternoon 1:15 R Make & Take 5:30-8:00 Wax Paper Luminaries \$ Educators' Night Out 6:00-7:30 \$ Talk 6:00 Designing Your Legacy Film 7:00 Regarding Susan Sontag \$	11 Art Stories 10:30-11:00 Silly in the CMA R Guided Tour 1:00	12 Guided Tour 1:00 Film 6:45 Two Men in Town \$	13 Parade the Circle 11:00-4:00 Parade at noon, fun all day Guided Tours 1:00 & 2:00
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14 Second Sundays 11:00-4:00 Summer Sojourn Guided Tours 1:00 & 2:00 Art Cart 1:00-3:00 Docents' Choice Film 1:30 Two Men in Town \$	15 Museum closed	16 Guided Tours 11:00 & 1:00 Adult Studios begin 1:00-3:30 Intro to Painting; 1:30-4:00 Chinese Painting R\$	17 Adult Studio begins 10:00-12:30 or 6:00-8:30 Drawing in the Galleries; 1:00-3:30 Intro to Drawing R\$ Stroller Tour 10:30-11:30 Color in Art R Guided Tour 1:00 Film 7:00 Because I Was a Painter \$	18 Art Stories 10:30-11:00 Under the Sea R Art Bites 12:30 How I Met Your Mother Guided Tour 1:00 Art Bites 6:00 How I Met Your Mother Film 7:00 The Epic of Everest \$	19 Adult Studios begin 10:00-12:30 or 6:00-8:30 Composition in Oil R\$ Guided Tour 1:00 Art Bites 6:00 How I Met Your Mother Film 7:00 The Epic of Everest \$	20 Guided Tours 1:00 & 2:00 Solstice 8:00-1:00 \$
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21 Guided Tours 1:00 & 2:00 Film 1:30 Because I Was a Painter \$	22 Museum closed	23 Guided Tours 11:00 & 1:00	24 Guided Tour 1:00 Film 6:45 Eastern Boys \$	25 Art Stories 10:30-11:00 1, 2, 3...It's Summer! R Guided Tour 1:00	26 Guided Tour 1:00 Film 7:00 The Kidnap-ping of Michel Houel-lebecq \$	27 All-Day Workshop 10:00-4:00 Shibori R\$ Guided Tours 1:00 & 2:00
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28 Art Together 1:00-3:30 Mosaic Workshop R\$  
Guided Tours 1:00 & 2:00  
Film 1:30 The Kidnap-ping of Michel Houel-lebecq \$  
 29 Museum closed  
 30 Guided Tours 11:00 & 1:00





#### Museum Hours

Tuesday, Thursday,  
Saturday, Sunday  
10:00–5:00

Wednesday, Friday  
10:00–9:00

Closed Monday

#### Administrative Telephones

216-421-7340  
1-877-262-4748

#### Membership

216-707-2268  
membership@  
clevelandart.org

#### Box Office

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Nonrefundable  
service fees apply for  
phone and internet  
orders.

#### CMA Online

[www.clevelandart.org](http://www.clevelandart.org)



#### Blog

[blog.clevelandart.org](http://blog.clevelandart.org)

#### ArtLens app

WiFi network  
“ArtLens”

#### Provenance Restaurant and Café

216-707-2600

#### Museum Store

216-707-2333

#### Ingalls Library

Tuesday–Friday  
10:00–5:00

Reference desk:  
216-707-2530

#### Parking Garage

0–30 minutes free;  
\$8 for 30 minutes to  
2 hours; then \$1 per  
30 minutes to \$14  
max. \$8 after 5:00.  
Members and  
guests \$6 all day.



**MY DAKOTA**  
P. 4



**MONOTYPES**  
P. 6



**LEONARDO'S  
LIRA**  
P. 11



**TEENS TAKE  
CHARGE**  
P. 16



**PARADE THE  
CIRCLE**  
P. 18



**SOLSTICE**  
P. 19



**FILM**  
P. 20



**EDUCATION**  
P. 22



**PERFORMANCE**  
P. 28